THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

16 March 1995

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C. 20001

I. ADMINISTRATION

A. Approval of minutes:

16 February 1995

B. Dates of next meetings:

20 April 1995
18 May 1995

C. Proposed rulemaking. Regulations for vendors on Pennsylvania Avenue, N.W.

II. SUBMISSIONS AND REVIEWS

A. National Park Service, National Capital Region

1. CFA 16/Mar/95-1, African American Civil War Memorial, U.S. Res. 170, 10th and U Streets, N.W. Final design. (Previous: CFA 19/May/94-4.)

2. CFA 16/Mar/95-2, Women in Military Service for America Memorial, Memorial Drive Hemicycle at entrance to Arlington National Cemetery. Revised plaza designs. (Previous: CFA 20/Oct/94-1.)

B. Department of the Army

CFA 16/Mar/95-3, Pan Am Flight 103 Memorial Cairn, Arlington National Cemetery, Arlington, Virginia. Revised design. (Previous: 20/Oct/94-2.)

C. Department of the Navy, Chesapeake Division

1. CFA 16/Mar/95-4, Washington Navy Yard, 8th and M Streets, S.E., Washington, D.C. Alterations and addition to Building 33.

2. CFA 16/Mar/95-5, Washington Navy Yard, 8th and M Streets, S.E., Washington, D.C. Parking structure. Revised design. (Previous: CFA 19/Jan/95-2.)

D. Smithsonian Institution

CFA 16/Mar/95-6, Anacostia Museum, 1901 Fort Place, S.E. Elevator and lobby addition. Preliminary design.

E. General Services Administration

CFA 16/Mar/95-7, Proposed sculpture, Ariel Rios - Federal Triangle Building (ICTC), hemicycle.

F. Department of the Treasury, U.S. Mint

CFA 16/Mar/95-8, Rabbi Menachem M. Schneerson medal. Designs.

G. District of Columbia Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. S.L. 95-23, 1001 Pennsylvania Avenue, N.W. Alterations to storefront and new clock. Permit.

b. Appendix I.

2. Old Georgetown Act

Appendix II.

SHIPSTEAD-LUCE SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
S.L. 95-21	444 North Capitol Street, N.W. First Union National Bank	Sign - permit

ACTION: No objection to issuance of permit for lettering no larger than 12 in. on blue background on ONE sign box over entrance facing North Capitol Street, or to sign on ATM machine. Existing additional sign boxes on North capitol and E Streets have been removed in this proposal. See previous Action (S.L. 95-14).

S.L. 95-24	5401 Sixteenth Street, N.W. Buddhist Congregational Church of America Worship building	Addition of bell tower and alterations - permit

ACTION: No objection to issuance of permit for proposed addition of bell tower in front of building and to alterations to existing structure, including new roof. Working drawings conform to approved concept. See previous Action (S.L. 94-85).

S.L. 95-25 HPA. 95-176	1525 H Street, N.W. St. John's Church Parish Church building	Repair and replacement in kind - permit

ACTION: No objection to issuance of permit for proposed maintenance work which is repair and replacement in-kind. Recommend AGAINST relocation of cross from its historic setting on top of cupola.

OLD GEORGETOWN SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
O.G. 95-37 HPA. 95-118	3423 Q Street, N.W. Lillian E. Bottalico Residence	Enclosure of 2nd floor rear porch - permit

ACTION: No objection to issuance of permit for proposed enclosure of second floor rear porch as shown in supplemental drawings received and dated 14 March 1995, which indicate retention of columns and detailing of wood paneling around casement windows.

O.G. 95-45 HPA. 95-136	3800 Reservoir Road, N.W. Georgetown University Building "D"	Alterations to front canopy and rear dock area - permit

ACTION: No objection to issuance of permit for proposed alterations to front entrance canopy and rear dock area. Working drawings conform to approved concept. See previous Action (O.G. 95-28).

O.G. 95-46 HPA. 95-137	3307 M Street, N.W. Harvey Management Staples	Satellite dish antenna on roof - permit

ACTION: No objection to issuance of permit for proposed satellite dish antenna on roof. Applicant has agreed to provide the smallest dish possible, but not to exceed 6'-0" diameter in any case, and to lower it as much as possible to minimize visibility, thus reducing its impact on the historic district.

O.G. 95-47 HPA. 95-141	3240 O Street, N.W. St. John's Church	Alterations and fire stair - conceptual

ACTION: No objection to concept design for alterations to St. John's Church, including new window openings, regrading for handicapped accessible entrance and metal fire exit stair behind existing landscaping. Recommend removal of ramp on O Street and replacement of landscaping. Submit working drawings for review when ready.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 95-48 HPA. 95-155	1327 33rd Street, N.W. Bea Van Ruijen Residence	Bay window and alterations - conceptual

ACTION: Returned without Action. Proposed work is not visible from public space. Refer to the Historic Preservation Review Board.

O.G. 95-51 HPA. 95-167	3115 P Street, N.W. Georgetown Presbyterian Church Church	Installation of five A/C units - permit

ACTION: Returned without Action. Locations of proposed A/C units are not visible from public space. Refer to the Historic Preservation Review Board.

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441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
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COMMISSION OF FINE ARTS PRE-MEETING TOUR

16 March 1995

CONVENE: 8:00 AM, Pension Building, Suite 312,
441 F Street, N.W., Washington, D.C. 20001

1. African American Civil War Memorial, U.S. Res. 170, 10th and U Streets, N.W. Final design.

2. Women in Military Service for America Memorial, Memorial Drive Hemicycle at entrance to Arlington, Virginia. Revised design.

3. Pan Am Flight 103 Memorial Cairn, Arlington, Virginia. Revised design.

Members Present:
Rex M. Ball
Carolyn Brody
Jeannine Smith Clark
Eden Rafshoon
Harry G. Robinson, III

Staff Present:
Charles H.Atherton
Jeffrey R. Carson
Sue Kohler
Jose Martinez-Canino

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MEETING OF THE COMMISSION OF FINE ARTS

16 March 1995

The meeting was convened at 10:20 a.m. in the Commission of Fine Arts offices at the Pension Building, 441 F Street, N.W., Washington, D. C., after a tour of project sites.

Members present:	Hon. Harry G. Robinson III, Vice-Chairman Hon. Rex M. Ball Hon. Carolyn Brody Hon. Jeannine Smith Clark Hon. Eden Rafshoon
Staff present:	Mr. Charles H. Atherton, Secretary Mr. Jeffrey R. Carson Mrs. Sue Kohler Mr. José Martínez-Canino
National Capital Planning Commission staff present:	Ms. Sheri Pruitt-Williams

I. ADMINISTRATION

A. Approval of minutes of 16 February 1995 meeting. Mr. Ball asked for a correction in a statement he had made regarding the surface of the Mall walks during the discussion of CFA 16/FEB/95-2, Mall Access Master Plan. The change was agreed to and subsequently made.

B. Dates of next meetings, approved as:

20 April 1995
18 May 1995

C. Proposed rulemaking. Regulations for vendors on Pennsylvania Avenue, N.W. The Secretary reported that the issue of vendors had been brought up at the recent PADC Design Committee meeting. He said he had been alarmed at the new rules, had obtained a copy of the proposed legislation, and asked staff member Jeffrey Carson to read it and draft a letter in response. He noted

that Mr. Carson had been involved, through the Mall Streetscape Task Force, with the problem of vendors on the Mall.

Mr. Carson said the original legislation had been intended to help people who wanted to sell goods of various kinds but were not financially able to rent stores. He said the vendors were subject to regulations regarding their merchandise, location, sidewalk widths, etc. and monitoring by the police, but the monitoring had often been difficult to implement, and the new regulations were considerably looser. Also, new streets would now be opened up to vending, including the space in front of the Canadian Embassy and the new Federal Triangle Development. Vice-Chairman Robinson, who was chairing the meeting in the Chairman's absence, asked if there was a location map for the new sites. Mr. Carson said he had been unable to get one but gave the members a general list of the locations.

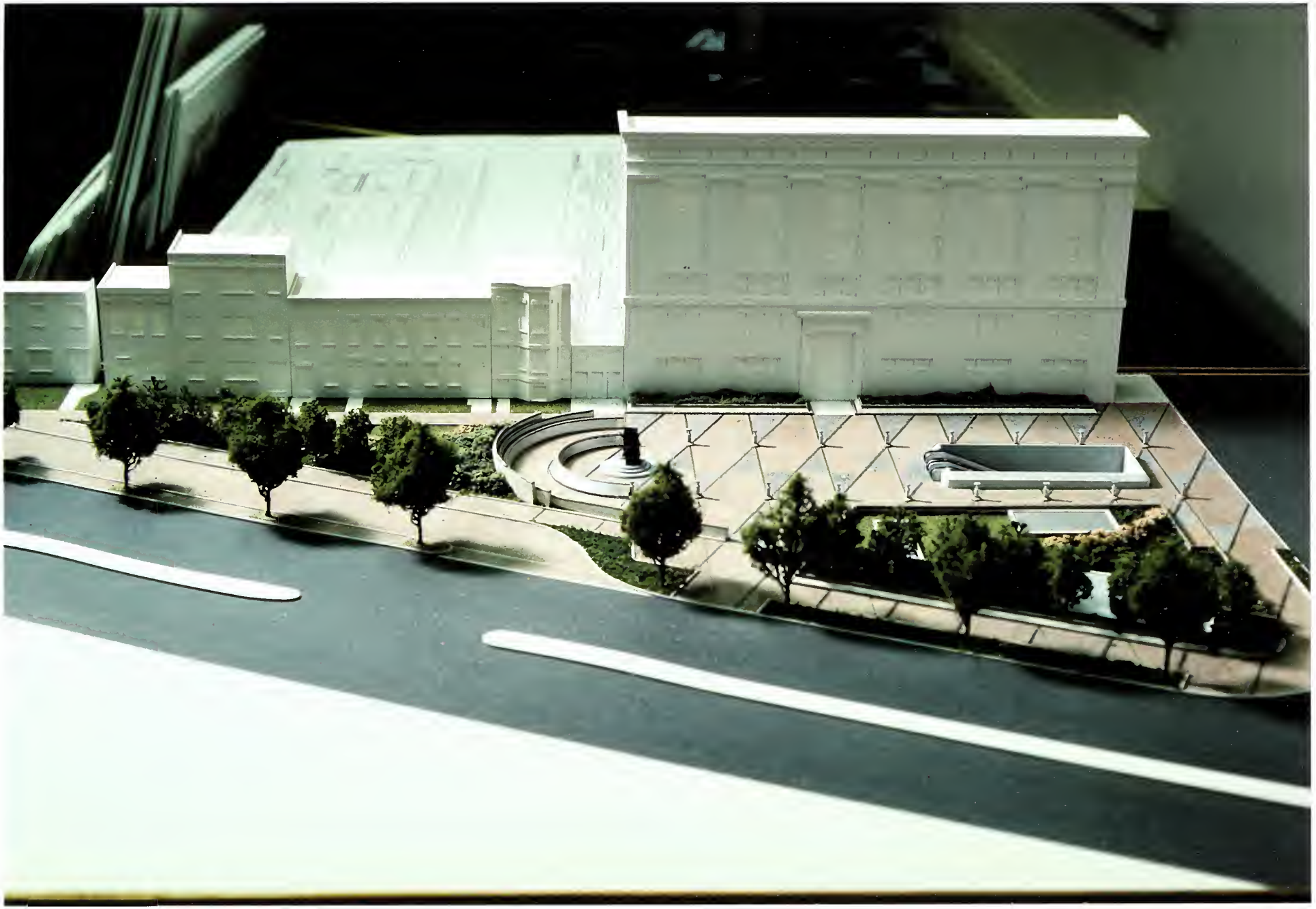
There was agreement that the new regulations were cause for alarm, and the Secretary was asked to send the letter to Hampton Cross, director of the District's Department of Consumer and Regulatory Affairs. Exhibit A

II. SUBMISSIONS AND REVIEWS

A. National Park Service, National Capital Region

1. CFA 16/MAR/95-1, African American Civil War Memorial, U. S. Res. 170, 10th and U streets, N.W. Final design. (Previous: CFA 19/MAY/94-4.) Staff member José Martínez recalled that the concept design for the memorial had been approved in April 1993 and the sculpture in May 1994; he reported for the record that the Commission members had visited the site on their pre-meeting tour. He said this submission was for final drawings and material samples, and the final sculpture design would be seen in the near future. He introduced John Parsons from the National Park Service, who in turn introduced architect Paul Devrouax.

Mr. Devrouax reviewed the design briefly for the new members. He said his initial task had been to incorporate 185,000 names into the memorial. He showed drawings, pointing out the curved, tiered walls on which the names would be placed, one-eighth inch high, on 176 stainless steel plaques; the sculpture would be placed in front of the walls. Bollards would lead the visitors into the memorial area. He said the basic material would be charcoal black and carnelian granite, and there would also be some limestone used; the sculpture would be bronze. In response to a question from the Vice-Chairman, Mr. Devrouax described the paving pattern and the change in size of the pavers to lead the eye into the memorial area. He pointed out the Metro grilles on the site and said they would be landscaped to minimize their presence. He said the parking area for the adjacent houses would be retained but moved to



8. CFA 16 March 95-1. African American Civil War Memorial, 10th and U Streets, N.W. Final.

9. CFA 16 March 95-1. African American Civil War Memorial, 10th and U Streets, N.W. Final.

a different place; there would also be parking for buses. He showed a preliminary landscaping plan, noting that the plan was still in flux; there were Japanese maples at the perimeter and holly and oaks at various locations within the memorial, as well as groundcover in planting beds beneath the trees. Mr. Devrouax also showed a sample of a stainless steel plaque on which the 1/8 inch names were incised. He said that although it had been impossible to make them large enough to be easily legible, a printout to help people locate their relatives would be available in the Heritage Center, across U street in the old Garnet-Patterson school. Vice-Chairman Robinson suggested making the paving on U Street a special pattern so that it would link the memorial to the Heritage Center. Mrs. Clark asked about circulation near the Metro entrance; Mr. Devrouax said they had been working with Metro on that and no problems were anticipated.

Mr. Devrouax then talked briefly about the sculpture and said that the sculptor, Ed Hamilton, would be bringing the final design to the Commission in April.

The members commented on the materials and other details of the design. Mr. Ball asked about night lighting. Mr. Devrouax had mentioned lights placed on the adjacent Masonic Building and possibly a standard in the memorial area. Mr. Ball agreed with placing lights on the Masonic Building but wondered whether the standard would be necessary; he thought an uneven lighting might be more dramatic at night, and he suggested talking to the sculptor. Mr. Devrouax said he had been working with both the lighting consultant and the sculptor, and would take these comments to them.

John Parsons, from the Park Service, asked for the Commission's comments on a low (3 feet) wall, separating part of the memorial area from the sidewalk, that would be interrupted by one of the Metro vents--should the wall be stopped at the vent or should it be carried around it? Vice-Chairman Robinson thought it would be better just to eliminate the wall altogether and use the landscaping for definition, making the area part of the street environment rather than walling it off.

Mr. Ball expressed some concern about the paving pattern, the changes in sizes and shapes, although he realized, and Mr. Devrouax confirmed, that it would be much more subtle than it appeared on the drawings. The Vice-Chairman thought it might be too much to change the pattern of the paving on which the bollards would sit; he thought the bollards would provide all the directional definition the space needed. Commenting on the bollards, he asked Mr. Devrouax to bring in a specific design for them at the next meeting.

Mrs. Clark said she thought the use of Japanese maples in the landscaping was particularly appropriate. She recalled that when she was a child living in the neighborhood, there was a Japanese-owned store, well-patronized by the residents and particularly by

those attending the theatre. It was closed at the beginning of World War II, and she thought that now, fifty years after the end of the war, would be a good time to remember it in this way.

There were no objections to the materials presented, but Mr. Devrouax was asked to return with a final landscaping plan, a design for the bollards, and further study of the lighting and the paving pattern. Exhibit B

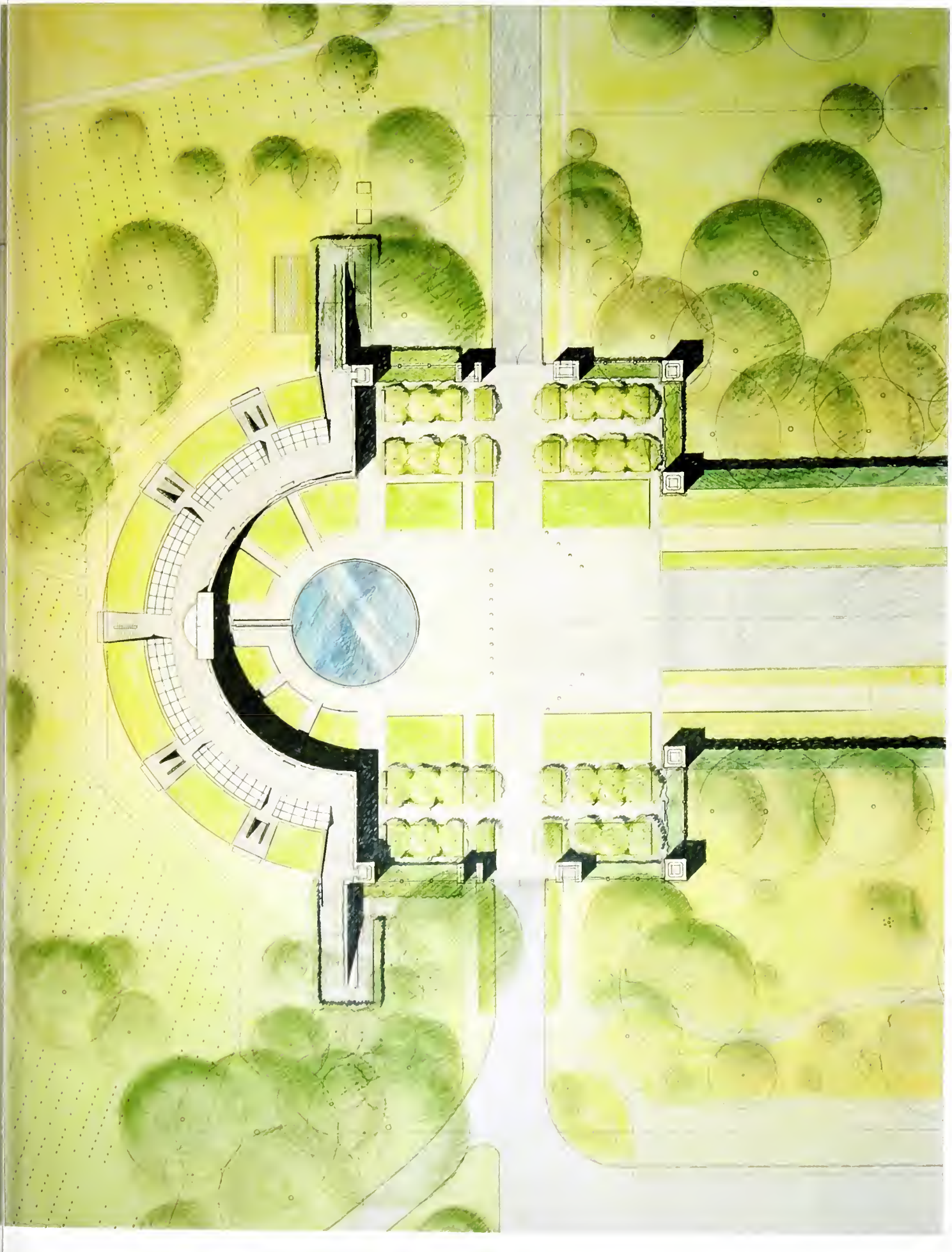
2. CFA 16/MAR/95-2, Women in Military Service for America Memorial, Memorial Drive Hemicycle at entrance to Arlington National Cemetery. Final plaza designs. (Previous: CFA 20/OCT/94-1.) Staff member Sue Kohler noted that the Commission had visited the site prior to the meeting; she then reviewed the previous submission, saying that although the memorial had been approved, further study was requested of the plaza development, with the goal being to reduce the formality, particularly through a less formal pruning of the trees. A reexamination of the water element was also recommended, in an effort to bring it into greater harmony with the architecture of the hemicycle.

Mrs. Kohler noted the presence of Brigadier General Wilma Vaught, president of the Women in Military Service for America Memorial Foundation, architects Marion Weiss and Michael Manfredi, project architect John Carr, landscape architect Roger Courtenay, and John Parsons from the National Park Service. She introduced General Vaught to begin the presentation.

General Vaught commented on the wide scope of the women's memorial, saying it would honor all women in military service from the Revolutionary War up to the present. She recalled the condition attached to the granting of the site--that the McKim, Mead & White hemicycle be restored--and said this had indeed been a challenge, but had been worth the trouble. She noted, too, the competition held for the design, and said the foundation was pleased to be still working with the winning architects; she added that Mr. Manfredi's mother had served in World War II, which she thought was particularly appropriate. General Vaught said fundraising for the memorial was going very well, and the ground-breaking ceremony was planned for 22 June. She then introduced architect Michael Manfredi to discuss the plaza design revisions.

For the benefit of the new members, Mr. Manfredi showed slides of the hemicycle, talked about its restoration, and then showed slides of the model of the memorial, including the night lighting. Marion Weiss discussed the three themes of the memorial--water, passage, and light. She said the stairs in the niches, in breaking through the wall, symbolized the barriers and the passage through those barriers experienced by women in the service; the jets of water in the hemicycle niche represented women's voices, which would be brought together in the channel and flow into the pool. She showed drawings of the glass "pages" behind the hemicycle, which would let light into the memorial, and discussed the

10. CFA 16 March 95-2. Women in Military Service. Arlington Drive Hemicycle. Final.



11. CFA 16 March 95-2. Women in Military Service. Arlington Drive Hemicycle. Final.

inscriptions on them which could be read as cast shadows on the walls below.

Mr. Manfredi then reviewed the Commission's previous concerns about the plaza design, specifically the large amount of paving and the strict formality of the linden tree plantings, which were in such sharp contrast to the informality of the cemetery. He showed a revised design, pointing out that there had been a twenty percent increase in groundcover and grass. He noted that the beds of sod would tie the design into Memorial Drive and its flanking grass panels, and that the groundcover in the planting beds would be allowed to grow over the edge to give a softer appearance. He showed samples of the granite and a precast paver that would be used in the plaza area, noting that these were the same materials used for a new paving installation around the White House.

Turning to a discussion of the trees, Mr. Manfredi said the number had been cut in half; they would no longer be pleached and pruned into a geometric shape, but instead would be pruned to control their height to about twenty feet while still allowing a soft, more natural appearance, more like the other trees in Arlington. He noted that the trees flanking the north and south gates to the cemetery had been questioned by the Planning Commission, and said there would be a full-scale mock-up, with real trees, to determine the effect with and without them.

Ms. Weiss discussed changes made to the water elements in response to the criticism that they might be too Middle Eastern or too modern in the classical setting of the hemicycle. She showed a model of the new fountain in the hemicycle niche, which consisted of a circle of water jets, about four feet high. The channel and reflecting pool would be defined by a seating wall with a curved edge, much like the existing edge of the basin in the hemicycle niche.

Ms. Weiss and Mr. Manfredi then talked about the trees flanking the gates, saying that they considered them important for the continuity of the landscaping, the framing of the walk, and for the shade they would provide for visitors.

Vice-Chairman Robinson said he liked the framing achieved by the flanking trees and thought they were essential to the design; he did not see that they would conflict in any way with the importance of the gates. Mrs. Clark asked if the height of the water from each nozzle in the pool would be the same; Ms. Weiss said it would, although there would be some slight variation. She added that when the water feature was turned off in the winter, the pools would still be attractive because of they would be paved with cobblestones. Mrs. Brody asked about the treatment of the rear of the memorial, where it would join the cemetery. Ms. Weiss said there would be a thin stone edge and then a fine grass berm to connect with the cemetery; she said the connection was a very

sensitive one and had to be worked out carefully. Mr. Ball asked if there was a potential water problem in that area, and Mr. Courtenay said the land fell away rather quickly and the engineers did not forsee any trouble. Mr. Ball also asked if there would be a problem matching the granite when the stairs were inserted into the niches; Ms. Weiss said the Mt. Airy granite used for the hemicycle was still available.

There were no further questions for the architects, and the final plaza design was unanimously approved, with the understanding that there would be a mock-up of the trees flanking the cemetery gates. Exhibit C

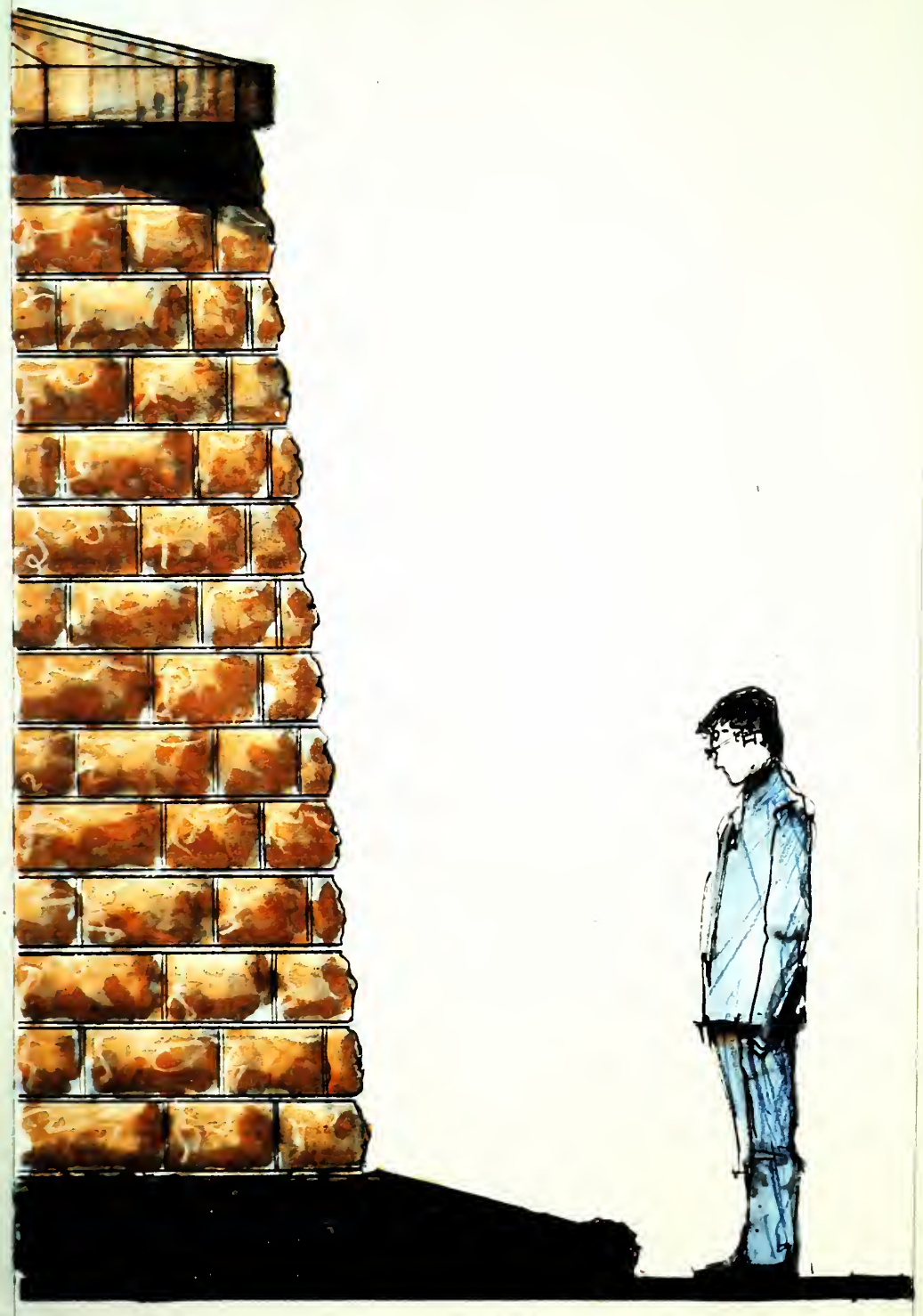
B. Department of the Army

CFA 16/MAR/95-3, Pan Am Flight 103 Memorial Cairn, Arlington National Cemetery, Arlington, Virginia. Revised design. (Previous: CFA/20/OCT/94-2) Staff member Jeffrey Carson showed samples of the materials to be used for this memorial: the red/brown sandstone of the cairn, and a red Canadian granite for the proposed base. He introduced Deirdre Fortune from the Victims of Pan Am Flight 103 organization, who in turn introduced Jack Metzler, superintendent of Arlington Cemetery.

Mr. Metzler explained to the new members that the design of the cairn itself had been predetermined, that it had been a gift from the people of Lockerbie, Scotland, where the tragedy had occurred. He said he had not been happy with the original design for the memorial, which had included a curved wall and a berm, because it was too unlike the other memorials in the cemetery. He thought the revised design was a great improvement and would fit in nicely. Ms. Fortune commented that the question of whether or not a listing of the names would be allowed had been settled by the Department of the Army, and they would be placed in alphabetical order around the base.

Architect Michael Blauvelt showed drawings of the base, which would fit around the cairn like a collar; it would be divided into three equal sections for the names and a smaller fourth section to tell the story of the tragedy. There would be a brass plaque on the cairn, with a memorial inscription, directly above the narrative. Mr. Blauvelt said the narrative text had not yet been prepared. The typeface selected for the lettering of the names and text was Syntax, the same one used for several other memorials in the city. There would be no other modifications to the site.

Vice-Chairman Robinson commented that the members had visited the site, looked at drawings and thought the solution was a good one. The other members agreed, and the revised design was unanimously approved, with final details on the placing of the names and text of the narrative to be brought in later. Exhibit D



ELEVATION

VICTIMS OF PAN-AM FLIGHT 103
Victims of Pan-Am Flight 103,Inc.

ILLUSTRATIVE ELEVATION

HAINES LUNDBERG WAEHLER
Architecture Engineering
Planning Interiors

HLW

12. CFA 16 March 95-3. Pan Am Flight 103 Memorial, Arlington National Cemetery. Final.

TIMS OF PAN-AM FLIGHT 103
tims of Pan-Am Flight 103,Inc.

PROPOSED SITE PLAN

HAINES LUNDBERG WAEHLER
Architecture Engineering
Planning Interiors

HLW

13. CFA 16 March 95-3. Pan Am Flight 103 Memorial, Arlington National Cemetery. Final.

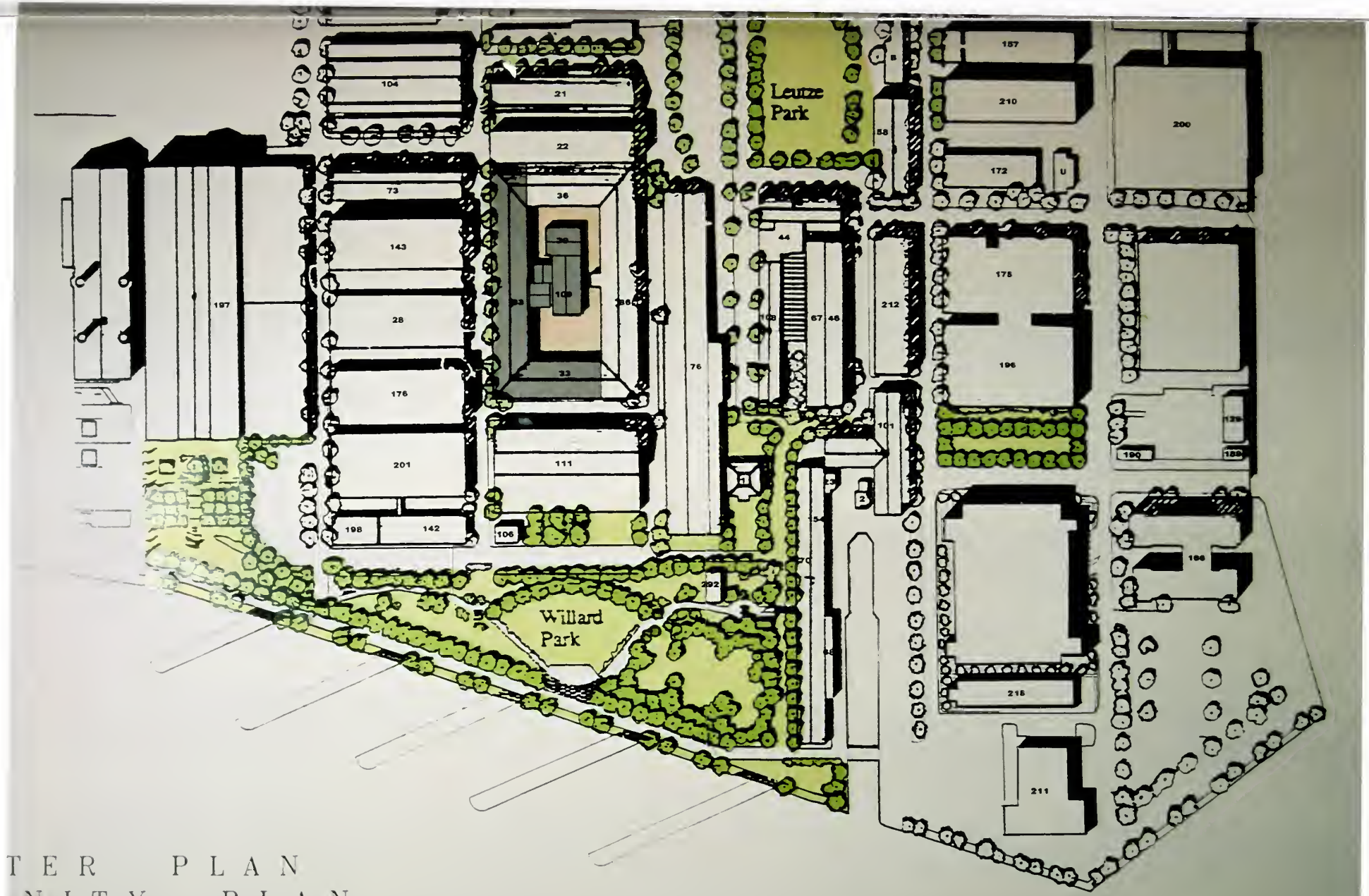
C. Department of the Navy, Chesapeake Division

1. CFA 16/MAR/95-4, Washington Navy Yard, 8th and M streets, S.E., Washington, D. C. Alterations and addition to Building 33. Mr. Carson said this project was for the renovation of the south and west sides of a turn-of-the-century industrial building that was part of a quadrangle surrounding even older structures in the courtyard. The building would be renovated for office use, some of the appendages in the courtyard removed, and the remaining structures connected to the quadrangle building by an addition. He added that the other two sides of the quadrangle had already been renovated. He introduced Larry Earle from the Navy.

Mr. Earle discussed briefly the ongoing rehabilitation of the Navy Yard, saying that the goal was to get naval personnel out of leased space and into government-owned buildings. Turning to the submission for this meeting, he said the design had been developed in consultation with the historic preservation community. Three floors would be added to the building, and he said the initial problem of where they would meet the existing large windows had been worked out in a way satisfactory to the preservationists. He introduced Tom Appelquist from Ewing Cole Cherry Brott to discuss the design in more detail.

Mr. Appelquist showed photographs and noted that none of the existing buildings in the courtyard had yet been renovated. He said one that had no historic interest would be removed to provide more outdoor space for the employees; the others would be linked by a bridge addition to the outer building. He showed drawings of the proposed bridge building; it had a gable roof, to keep the historic character. Alternative schemes without the gable were also shown. He said the open space would have the character of an urban plaza with a few trees and planting beds. Windows in the new addition would be aluminum; replacement windows in the old buildings would be wood.

Mrs. Brody asked if the window treatment could be simplified. Mr. Appelquist said that had been a problem; he said there were already many existing patterns, and the historic preservation people did not want to see any of the historic patterns replicated in the new work. Mr. Earle commented that the Navy Yard was a mixture of many styles, details, and additions. Vice-Chairman Robinson felt that the bridge addition cried out to be just what it was--a bridge, not another building, and it did not need a gable. He favored a flat-roofed version, and he thought the fenestration would develop naturally from the bridge form. Mr. Ball agreed, saying that the gable design made too much of a statement. Mr. Carson commented that the architect's original design had been for a more industrial bridge structure and that the historic preservation people had preferred the gable design.



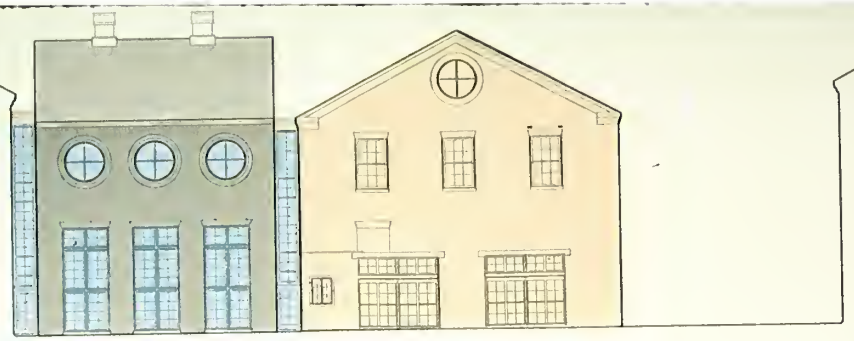
TER PLAN
NITY PLAN

NGTON NAVY YARD - BUILDING 33 WASHINGTON, D.C.

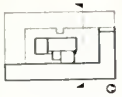
FIELD ACTIVITY CHESAPEAKE
TIES ENGINEERING COMMAND

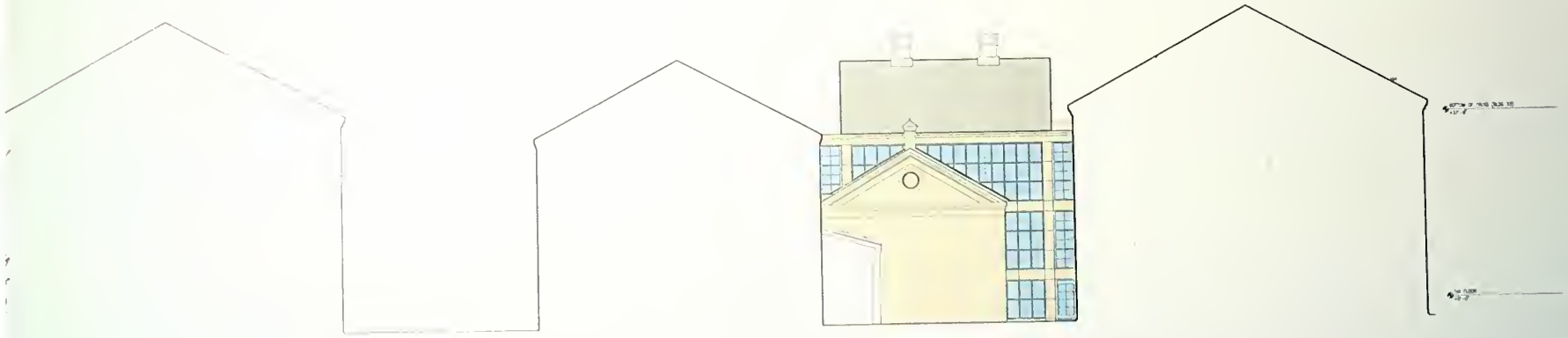
Ewing Cole Cherry Brott
Architects • Engineers • Interior Designers • Planners

14. CFA 16 March 95-4. Addition to Building 33. Washington Navy Yard.



SOUTH ELEVATION





NORTH ELEVATION

THE WASHINGTON NAVY YARD - BUILDING 33 WASHINGTON, D.C.

ENGINEERING FIELD ACTIVITY CHESAPEAKE

0 8 16 32

Ewing Cole Cherry Brott

Architects • Engineers • Interior Designers • Planners

FEBRUARY 27, 1995

15. CFA 16 March 95-4. Addition to Building 33. Washington Navy Yard.

There was a brief discussion of the courtyard design, with the Vice-Chairman commenting that he would like to see as much green as possible to avoid too much reflection off paved surfaces during the the hot Washington summers.

All agreed that there was no objection to the renovation of the outer building, but the courtyard addition could not be approved as presented. Mr. Appelquist was asked to return with a design based on a flat-roofed industrial bridge building. Exhibit E

2. CFA 16/MAR/95-5, Washington Navy Yard, 8th and M streets, S.E., Washington, D. C. Parking structure. Revised design. (Previous: CFA 19/JAN/95-2.) Mr. Martínez reviewed the Commission's previous questions and then introduced Mr. Earle to discuss the revisions that had been made. Mr. Earle showed the original design, pointing out the Commission's concerns about the visibility of the parked cars and the interior lighting, as well as the request for more landscaping along the sidewalk. He showed the revised design, noting that the parapet wall would be raised to four feet, to screen the cars, but not on the north elevation, because it was thought that the increased height there would make it impossible to see cars turning as they came out. He said the lighting would be placed within the roof structure so that it would not be visible. Also shown was a revised, augmented landscape plan.

The members agreed that the revisions had removed their concerns, and the design was unanimously approved. Exhibit F

D. Smithsonian Institution

CFA 16/MAR/95-6, Anacostia Museum, 1901 Fort Place, S.E. Elevator and lobby addition. Preliminary design. Mr. Carson said this submission was for a small addition to the museum that would enable it to meet Americans with Disabilities Act requirements. He introduced Harry Rombach from the Smithsonian.

Mr. Rombach commented first on the Anacostia Museum itself, saying that it was devoted to study of the African American heritage; he said it had won international recognition and had inspired the creation of more than one hundred other such museums.

Mr. Rombach explained that the museum consisted of two buildings, one built in 1974 and the other in 1987, with floor levels that were not the same. To provide additional space for storage and study, a mezzanine would be added to the newer building. To provide convenient access to the mezzanine and other parts of the museum, for employees as well as handicapped persons, a new stair tower and elevator would be added. He introduced Candace Hoskins from Wisnewski Blair & Associates to discuss the design.

Ms. Hoskins said the building had originally been designed to have a mezzanine, but access had not been thought of at the time. She showed plans for the addition of the stair tower, saying that it had been placed where it would be the least intrusive; it would minimize the floor level problem, be harmonious with the 1980s building, and provide better access to all areas of the museum as well as help circulation. The new entrance would provide needed lobby space and a second entrance to the museum. She showed other drawings of the new additions; the new entrance vestibule was primarily glass, the tower brick.

Mr. Ball asked if there was a master plan for future expansion; Mr. Rombach said it had been considered, but right now there was no plan and no money for anything beyond this addition. Vice-Chairman Robinson thought the plans seemed reasonable, although he was a bit bothered by the 1950s look. Mrs. Brody asked why glass rather than brick had been chosen for the entrance addition; Ms. Hoskins said she thought the brick would look too heavy.

There were no further questions, and the additions were unanimously approved, with Mrs. Clark abstaining because of her position as a regent of the Smithsonian. Exhibit G

(Mrs. Clark assumed the gavel briefly at this point.)

E. General Services Administration

CFA 16/MAR/95-7, Proposed sculpture, Ariel Rios/Federal Triangle Building (ICTC), hemicycle. The Secretary said this submission came as part of GSA's Art in Architecture Program, through which a percentage of construction cost was dedicated to commissioning various works of art to embellish new Federal office buildings. He said the proposal was to place two pieces of sculpture by Stephen Robin, a lily and a rose, in the courtyard between the Ariel Rios (former Post Office Department) building and the new Federal Triangle building, framing the axis from 14th Street through the new building to the hemicycle of the Ariel Rios Building. They would be placed on either side of a large circular opening down to the concourse level of the new development.

Mr. Atherton introduced Alicia Weber from GSA. She informed the members that there would be three artists working on the Federal Triangle project, with Mr. Robin being the first to complete his pieces; she said the other works would be presented at a later date. Ms. Weber added that Mr. Robin's work had received the approval of GSA's Art in Architecture panel and the PADC's design committee. She then introduced the artist.

Mr. Robin said his objective was to find a point of balance between ornamentation and sculpture, to allude to the ornamentation on the old Triangle buildings and complement the suggestion of ornament on the new. The two flowers would respond to the two reclining figures of the Oscar Straus fountain, at the other end of

the axis through the new building. They would be made of sand-blasted aluminum and set on limestone pedestals. (Each flower including pedestal would be approximately 13 feet in length,10 feet in height and 7 feet in width.) Mr. Robin said he had tried to tie the sculpture into the architecture by orienting the pedestals to the invisible center of the small hemicycle and the stems of the flowers to the invisible center of the large hemicycle. He said he had chosen aluminum as the material because there was so much of it in the area, whereas bronze was seldom used. The Secretary pointed out the extensive use of aluminum on nearby Freedom Plaza--the large urns framing the plaza and the flagpole bases.

The Vice-Chairman asked for comments by the members. Mr. Ball said he liked the pieces very much, and was especially impressed with the combination of the metal sculpture and the limestone bases. He asked for some clarification of the function of the space in which they would be placed, and their location as it related to that function. The Secretary said it was a major circulation space, the main street between the Ariel Rios and the new Federal Triangle building. The circular opening would bring light into the lower concourse level, reached by two sets of stairs. At the concourse level were entrances into the ICTC retail area, the Woodrow Wilson Center and the Ariel Rios Building and Metro. The sculptures would be placed at the terrace level, on either side of the circular opening, framing the axis between the Ariel Rios and Federal Triangle buildings. Mr. Atherton said other pieces of sculpture would be placed in this area.

The Vice-Chairman commented that the flowers would become points of reference for what was a very large space, and although they were soft in appearance, they were also very powerful and would make a strong statement. Mrs. Clark asked if they would be lit at night; Mr. Robin said they would, but the lighting plan had not yet been worked out.

There were no further questions, and the flower sculpture was unanimously approved. Exhibit H

(The agenda order was changed, and the Commission considered next a submission under the Shipstead-Luce Act.)

G. District of Columbia Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

a. S.L. 95-23, 1001 Pennsylvania Avenue, N.W. Alterations to storefront and new clock. Permit. Mr. Martínez said Warner Brothers was opening a store in this building and designs were being submitted for storefront alterations, signs, a canopy--items that would ordinarily be dealt with by the staff and placed on the Appendix. However, the alterations also included a

clock to be placed on the corner of the building, on Pennsylvania Avenue, and the staff thought this item, in particular, should be reviewed by the Commission. Vice-Chairman Robinson noted for the record that the architect of the building, George Hartman, a former member of the Commission, was opposed to the addition of the clock. Mr. Martínez noted the presence of Linda Aronson from LaSalle Partners, owners of the building, to answer any questions.

Mr. Martínez showed drawings of the other alterations requested, photographs of the building, and a drawing of the proposed clock, which included a representation of a Warner Brothers cartoon character, the Tasmanian Devil. He noted that in spirit it was close to the exterior decoration at Planet Hollywood, across 11th Street, which had artificial palm trees on either side of the entrance. The Secretary commented that clocks on buildings were very common in the first third of the century, and the building on which this clock would be placed was actually a clone of office buildings of that period. He thought Mr. Hartman objected to the clock because it would destroy the purity of line of the corner of the building.

Mrs. Brody said she had no objection to placing a clock on the corner, but she was troubled by the commercial character of this one; she thought the commercialism should be confined to the storefront. She said she did not object to a more lively architectural appearance on Pennsylvania Avenue--she thought it needed that--but she was afraid that allowing this kind of commercialism would only encourage more. Vice-Chairman Robinson thought the clock turned the corner in a nice way, and he did not mind the use of a cartoon character; he thought it would add some life to the Avenue and was thoroughly American. He saw it as a contemporary gargoyle.

Mr. Ball liked the idea of a clock, even one that showed a cartoon character, but he thought it should be one that was really identified with Warner Brothers, such as Bugs Bunny, not one that was faddish. He noted also that the clock could be there long after Warner Brothers had moved out, but Ms. Aronson said the agreement was that if Warner Brothers moved, the clock would come down. Vice-Chairman Robinson and Mr. Ball were not sure that was what they would like to have happen.

Mrs. Clark did not agree with the others. She thought the dignity and solemnity of Pennsylvania Avenue would be marred by this kind of clock, although she had no objection to the concept of putting a clock on the building. She thought Warner Brothers could at least use their shield on the clock, rather than a cartoon character. She thought it incredible that the whole deal of Warner Brothers leasing the space hinged on the acceptance of this clock with the depiction of the Tasmanian Devil on it. She said she thought one reason for creating the PADC had been to clean up the Avenue.

The Secretary said that was one reason, but another was to encourage a broader use of the Avenue by visitors and those who lived there, especially at night. He said it had gotten considerably livelier in recent months with more new restaurants opening, and would be more so if the lighting were not so dim and bluish in color. He reminded Mrs. Clark that there were three rows of trees insulating the corner in question from whatever was happening on the Avenue itself, so he did not think the dignity of processionals and parades would suffer.

There was further discussion with Ms. Aronson and her rental agent, and an off-the-record discussion among the members. Mr. Ball summarized the Commission's concern for the long term appearance of Pennsylvania Avenue and its equally valid hope that the Avenue could become a lively, vibrant part of the city. He made a motion that the concept of a clock on the corner of the building be approved, subject to additional submittals detailing the design of the clock, its materials and its mounting. Mrs. Brody seconded the motion and it was carried, with Mrs. Clark opposed.

(The Commission returned to item F under Submissions and Reviews.)

F. Department of the Treasury, United States Mint

CFA 16/MAR/95-8, Rabbi Menachem M. Schneerson medal. Designs. Mrs. Kohler passed copies of the designs to each member and read a part of the legislation authorizing the medal, which documented the rabbi's life as a refugee from both Stalinist Russia and Nazi Germany, his subsequent leadership of the Lubavitch movement in New York City and his "lasting contributions to improvements in world education, morality, and acts of charity". She turned the discussion over to George Schafer from the Mint, noting that Rabbi Shemtov from the American Friends of Lubavitch was present and would like to speak to the members.

Mr. Schafer first traced the history of the national medal, saying that it went back to the Revolutionary War, when a gold medal was awarded to George Washington. Up until the Civil War it was a military medal and evolved into the Congressional Medal of Honor. Then a separate series of medals for civilians began; these were awarded not just to American citizens but to outstanding people from all over the world. He said these gold medals were usually presented by the President.

Turning to the designs for the Rabbi Schneerson medal, Mr. Schafer showed five obverse designs, noting that design A, prepared by Mint sculptor/engraver John Mercanti, was the choice of the American Friends of Lubavitch. The Commission agreed that it was the best choice and that the strong profile portrait would make a handsome medal. The Vice-Chairman had one request, that the inscription be moved down just enough so that it did not appear

that the words were coming out of the rabbi's mouth. Mr. Schafer said the Mint had intended to do that, and also to make the lettering slightly smaller. Mrs. Clark asked if the artist's initials had to be on the medal, and when told that they did, she asked if they could be moved from the bottom of the medal to a less conspicuous place. Mr. Schafer said the exact position would be determined when the plaster model was made, and that decision was usually made by the artist, but he thought they could be moved to the side; he noted that they would be only minimally visible at medal size (3 inches or 1 1/2 inches). The obverse design was then unanimously approved, with the changes requested.

The Commission then looked at the six designs for the reverse. Mr. Schafer introduced Rabbi Shemtov and asked him to discuss his preferences. Rabbi Shemtov said he would first like to thank the staff of the Mint for their aid and cooperation in developing the designs. He said his group preferred design AA because it included all the elements they considered important to Rabbi Schneerson's life and accomplishments. It had been designed by an illustrtor, John Payne. The members were not convinced, finding it uninspiring and the elements not well integrated. The Vice-Chairman suggested that design DD was both simpler and more effective. Rabbi Shemtov agreed, but said it was not as personal, not as much identifiable with Rabbi Schneerson.

There was further discussion of ways in which reverse designs AA and DD could be improved. Rabbi Shemtov and Mr. Schafer were asked to bring a revised design, incorporating elements from both, to the staff. The Secretary said he would circulate it to the members for their approval, to enable the Mint to meet its deadline. Exhibit J

(The Commission returned to the final items on the agenda, the Shipstead-Luce and Old Georgetown Act appendices.)

G.1.b. Appendix I, Shipstead-Luce Act. The Appendix was approved without objection.

G.2. Appendix II, Old Georgetown Act. The Appendix was apparoved without objection.

The meeting was adjourned at 2:40 p.m.

Signed,

Charles H. Atherton
Secretary

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

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EXHIBIT A

16 March 1995

Dear Mr. Cross:

The Commission of Fine Arts would like to take this opportunity to address the issue of street vending, in particular as it is affected by proposed amendments to Title 24 DCMR, Chapter 5. For some time now, the Commission has noted with increasing concern the proliferation of sidewalk and street vendor sites throughout the core of the city. The greatest portion of that concern has focused on the apparent lack of accountability with respect to the individual vendor. From the point of view of the city, the transient nature of vending operations and vendors in general preclude the possibility of revenue oversight: in one word, taxes. This fact alone should give anyone pause before considering amendments to regulations governing vending operations that appear to be designed solely for the benefit of vendors.

The proposed amendments would add streets and/or new locations currently off-limits to vendors, reduce the 18' width requirement for certain sidewalks, in some blocks narrow clear sidewalk passage between vendors and building walls from the required 12' down to 7', and change certain designated fruit and flower vendor sites to food and merchandise vending. The Commission is certain that there were legitimate and compelling reasons for the original restrictions.

Since the regulations were written, the number of daily visitors and workers have increased dramatically. Our sidewalks are their thoroughfares. Does it make sense to provide only seven feet of clearance between the front of a vendor booth or cart and the wall of a building as the amendments recommend for those important commercial blocks just south of Dupont Circle on Connecticut Avenue? Will such a precedent eventually affect other areas of the city? Removing the current requirement that vendor operations may occur only on or adjacent to sidewalks that are 18' or greater in width suggests that this would be the case.

A case in point would be the Independence Avenue side of the Air and Space Museum where certain of the more questionable vendor sites face onto sidewalks less than 12' in width, resulting in unfortunate pedestrian jams. Aside from the aesthetic issue, the potential for injury is clear. Would the new amendments make this miserable mess legitimate? This takes us to the issue of opening up certain streets to vendors that are currently closed.

Seventh Street has a dynamic potential that few can ignore. At face value, street vendors would only add to that potential. However, the National Portrait Gallery and the Old Tariff Commission Building, both architectural landmarks of enormous distinction, are bordered by sidewalks that are roughly 12' wide. In fact, the E Street sidewalk in front of the Tariff Commission is only 7.5 feet wide. From a logistics point of view, street vendors along these two blocks on 7th Street would be a nightmare especially if you were to consider the impact of a new sports arena at Gallery Place.

In closing, the Commission strongly recommends shelving the proposed amendments to Title 24 DCMR, Chapter 5, until planning and safety requirements are more fully analyzed, and an instrument is created that will hold street vendors accountable to the same laws governing any other business in the city.

Sincerely,

Harry G. Robinson, III
Vice Chairman

Mr. Hampton Cross, Director
Department of Consumer and
Regulatory Affairs
District of Columbia Government
614 H Street, N.W., 1120
Washington, D.C.

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EXHIBIT B

27 March 1995

Dear Mr. Stanton:

During its meeting 16 March 1995, the Commission considered a presentation by the architect, Paul Deverouax, for the design development of the proposed African American Civil War Memorial at U Street and Vermont Avenue. Although the design details and material samples were generally acceptable as shown, the paving pattern could be simplified. The Commission also suggests that a landscaped berm would suffice to provide the desired separation from Vermont Avenue, thereby eliminating that portion of the planting area wall.

We look forward to the presentation of the proposed sculpture at our meeting on 20 April 1995. At that time, we should discuss the sculpture base and revisions to the landscape and paving plans.

Sincerely,

Harry Robinson III
Vice-Chairman

Mr. Robert G. Stanton
Regional Director
National Park Service
National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

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EXHIBIT C

27 March 1995

Dear Mr. Stanton:

At its meeting on 16 March, the Commission of Fine Arts reviewed final plans for the development of the hemicycle plaza at the Women in Military Service for America Memorial. Prior to the meeting the Commission had visited the site, focusing particularly on the plaza area.

The members agreed that the reduction in the number of trees, the less formal pruning, and the increase in the size of the planting beds will provide a better transition to the informality seen elsewhere in Arlington, and in this sense constitute an improvement. The revisions to the water feature will also bring a more harmonious relationship with the existing hemicycle architecture.

We are pleased to tell you that the final plans were approved, with the understanding that concerns have been raised over not planting trees flanking the north and south gates to the cemetery. In light of these concerns, the proposed mock-up is a wise idea.

Sincerely,

Harry G. Robinson, III
Vice Chairman

Robert G. Stanton
Regional Director
National Park Service
National Capital Region
1100 Ohio Drive, S.W.
Washington, D. C. 20242

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EXHIBIT D

27 March 1995

Dear Mr. Metzler:

The Commission was pleased to meet with you on 16 March 1995 to discuss the revised concept design for the Pan Am Flight 103 Memorial proposed for Arlington National Cemetery. The members approved the granite base for the cairn which confirms their recommendations of 20 October 1994, noting that the office of the Secretary of the Army has decided to permit a listing of all the victims on the granite surface. The Commission is gratified to learn that, aside from the cairn itself, the site will be left essentially undisturbed. The members look forward to review of the working drawings, grading plans and memorial text when ready.

Sincerely,

Harry G. Robinson, III
Vice Chairman

Mr. John C. Metzler, Jr.
Superintendent
Arlington National Cemetery
Arlington, VA 22211-5003

cc. Mrs. Deirdre Fortune

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27 March 1995

EXHIBIT E

Dear Mr. Faught:

During its meeting of 16 March 1995, the Commission reviewed a concept design for renovations of and an addition to Building 33 at the Washington Navy Yard. Building 33 is part of a larger complex consisting of an architecturally unified quadrangle built around 1900 which in turn surrounds a freestanding group of buildings erected around the middle of the 19th century. Together, the structures are highly distinctive. The Commission is pleased that the quadrangle as a whole will be retained and approves the proposed alterations to the industrial interiors for use as office space. However, the members believe that the concept design for the addition linking the surrounding quadrangle complex to the courtyard structure should be re-examined.

The Commission is in full support of the program governing the need for an addition which would provide enclosed vertical circulation. The Commission also notes that the quadrangle complex as it exists provides several strong architectural motifs. The gabled addition as designed introduces yet another strong motif based on bits of the existing historic fabric. This does not allow the two original elements of the quadrangle to read clearly.

The Commission requests further study providing a simple, elegant, contemporary design solution for the addition. The members envision a glass structure clearly showing the interior circulation and recommend a flat roof to eliminate competition with the historic structures.

The Commission looks forward to the review of this new study whenever it becomes available.

Sincerely,

Harry G. Robinson, III
Vice Chairman

Mr. William D. Faught, Director
Installation Planning Division
Department of the Navy
Washington Navy Yard, Building 212
901 M Street, S.E.
Washington, D.C. 20374-5018

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EXHIBIT F

27 March 1995

Dear Mr. Faught:

During its meeting 16 March 1995, the Commission reviewed and approved the revised designs for Parking Structure II at the Navy Yard. The revisions to the landscape design, wall height and lighting were considered satisfactory. However, it is hoped that the proposed planting scheme will be extended to the waterfront sometime in the near future.

Sincerely,

Harry G. Robinson, III
Vice-Chairman

Mr. William D. Faught, Director
Installation Planning Division
Department of the Navy
Engineering Field Activity Chesapeake
Washington Navy Yard, Building 212
901 M Street, S.E.
Washington, D.C. 20374-5018

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EXHIBIT G

27 March 1995

Dear Mr. Thomas:

During its meeting of 16 March 1995, the Commission reviewed and approved the preliminary design for a proposed entrance vestibule and vertical circulation addition to the Anacostia Museum at 1901 Fort Place, S.E. The members note that the museum was built in stages, resulting in mismatched floor levels. The addition will not only address this problem but will provide compliance with the ADA. Working drawings should be submitted when ready.

Sincerely,

Harry G. Robinson, III
Vice Chairman

Mr. William L. Thomas
Acting Director
Office of Design Construction
Smithsonian Institution
955 L'Enfant Plaza, SW
Suite 3230
Washington, DC 20024

cc. Harry Rombach
Smithsonian

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EXHIBIT H

27 March 1995

Dear Mr. Lanzone:

During its meeting of 16 March 1995, the Commission reviewed and approved the flower sculptures for the plaza between the Ariel Rios Building and the new Federal Triangle Building now under construction. Stephen Robin's "pewter"-patinated aluminum rose and lily are scaled to their surroundings and conceived in a style and character complementary to both the old as well as new structures. They will provide a delightful contribution to an extraordinary space.

The Commission looks forward to reviewing designs for the remaining sculptural elements for the Federal Triangle Building and hopes that they will be as promising as the Flowers.

Sincerely,

Harry G. Robinson, III
Vice Chairman

Mr. Dale Lanzone
Director
Division of Cultural and Environmental Affairs
GSA-PTS, Room 7308
18th and F Streets, N.W.
Washington, D.C. 20405

cc. Susan Harrison - GSA

EXHIBIT I

AGENDA ITEM EXHIBIT

16 March 1995

NO.	ADDRESS AND OWNER	PROJECT
S.L. 95-23 HPA. 95-165 PADC 95-01	1001 Pennsylvania Avenue, N.W. LaSalle Partners Warner Brothers Store	Alterations to storefronts and wall clock - permit

ACTION: No objection to the issuance of permit for proposed alterations to storefronts and additions of canopies and signs ONLY. No objection to concept of clock at building corner. Request additional information on mounting technique and specific design of clock.

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EXHIBIT J

6 April 1995

Dear Mr. Diehl:

At its meeting on 16 March the Commission of Fine Arts reviewed designs for the national medal honoring Rabbi Menachem M. Schneerson.

For the obverse, the Commission approved the design marked "A", a very handsome portrait of the rabbi, which we understand was also the choice of the American Friends of Lubavitch. There were requests for two minor changes: that the inscription at the lower right be slightly smaller and moved down so that it does not seem to be coming from the rabbi's mouth; and that the artist's initials be moved from the bottom to the left side.

The designs for the reverse were less successful. The one preferred by the sponsors, marked "AA", could not be approved. There were too many elements, all given the same importance, and not integrated into a strong design. The Commission preferred version "DD", and after a discussion with George Schafer from the Mint, and Rabbi Shemtov from the American Friends of Lubavitch, it was agreed that a revised design would be submitted, using elements from both "AA" and "DD".

Subsequently, a new design was brought to the staff and circulated to the members, in the interest of meeting the Mint's deadline. While it did not generate any great enthusiasm, the Commission thought it represented an improvement and agreed to approve it.

Sincerely,

Harry G. Robinson III
Vice Chairman

Philip N. Diehl, Director
United States Mint
633 3rd Street, N.W.
Washington, D. C. 20220